

Duet Album

Volume 2

Clarinet & Bassoon

Arr.: Jean-François Michel

EMR 46562

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Duet Album

Volume 2

Il est conseillé de travailler ces pièces avec le métronome au tempo indiqué. Les élèves qui ont déjà travaillé le premier volume se trouvent certainement au stade où il faudrait développer la technique digitale. La précision qui est imposée par l'utilisation du métronome entraînera tôt ou tard une amélioration de l'agilité.

These pieces should be practised with a metronome. Pupils who have already worked through the first volume will be at the stage where they should develop their fingering technique. The precision imposed by the use of the metronome will in time increase the agility of the fingers.

Diese Stücke sollten unbedingt mit Metronom geübt werden. Schüler die den ersten Band durchgearbeitet haben befinden sich im Stadium wo sie ihre Fingertechnik entwickeln sollten. Die durch den Metronomgebrauch gezwungene Präzision führt mit der Zeit zu einer wesentlichen Verbesserung der Geläufigkeit.

1. Bourrée

Johann Joseph Fux

Arr.: Jean-François Michel

$\text{♩} = 88$

1. B♭ Clarinet

2. Bassoon

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2. Air

Georg Friedrich Händel

Arr.: Jean-François Michel

♩ = 98

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 98. The piece begins with a forte (f) dynamic in both hands, transitioning to piano (p) in measures 4 and 5, and returning to forte (f) in measures 6 and 7. The melody in the right hand consists of eighth-note patterns, while the left hand provides a steady eighth-note accompaniment.

Measures 9-17. The piano (p) dynamic continues in both hands. In measure 17, the right hand has a half rest while the left hand plays a half note, marked with a forte (f) dynamic. The melody continues with eighth-note patterns in the right hand.

Measures 18-25. The piece alternates between piano (p) and forte (f) dynamics. Measures 18-19 are piano, 20-21 are forte, 22-23 are piano, and 24-25 are forte. The right hand features more complex rhythmic patterns, including sixteenth notes in measure 20.

Measures 26-33. The dynamics continue to alternate: piano (p) in measures 26-27, forte (f) in measures 28-29, piano (p) in measures 30-31, and forte (f) in measures 32-33. The right hand has a half rest in measures 26-27.

Measures 34-41. The music remains in the forte (f) dynamic throughout this section. The right hand continues with eighth-note and sixteenth-note patterns, while the left hand maintains a consistent eighth-note accompaniment.

Measures 42-48. The piece concludes with a series of dynamic changes: piano (p) in measures 42-43, forte (f) in measures 44-45, piano (p) in measure 46, and forte (f) in measures 47-48. The tempo is marked 'rit.' (ritardando) at the end of measure 48. The right hand plays a final melodic phrase, and the left hand provides a strong accompaniment.

3. Trompetenstück

Leopold Mozart

Arr.: Jean-François Michel

♩ = 104

Arr.: Jean-François Michel

f

f

5

5

p

p

9

f *p* *f*

f *p* *f*

13

f *p*

f *p*

17

f

p

21

p

4. Duetto

Anonym

Arr.: Jean-François Michel

♩ = 94

6

12

17

23

28

mf *p* *mf* *p*

mf *p* *mf* *f*

p *f* *p* *f* *p*

f *f* *p* *f*

p *f*

p *f* *p* *f*

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EMR 8206	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8044	ARMITAGE, Dennis	Dixieland + CD
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EMR 8099	ARMITAGE, Dennis	Blues + CD
EMR 8126	ARMITAGE, Dennis	Boogie + CD
EMR 8207	ARMITAGE, Dennis	Bossa Nova + CD
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